

AVOIDANCE TACTICS #1

by Curtis K. Hughes - 1999

for Piano and Percussion (1 Player)

Percussion Battery:

Triangle

Suspended Finger Cymbal

Cowbell

2 Suspended Cymbals, Large and Small

Gong

Woodblock

5 Temple Blocks

3 Tom-Toms, High, Medium and Low

Floor Tom

Snare Drum

Large Bass Drum

duration = approximately 11 minutes

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“Avoidance Tactics #1” was written in August - September 1999 on a request from the percussionist Jason Baker.

Brief sections of the piece call for improvisation from both performers, represented in the score by verbal instructions and a graphic rendering. These sections are intended to fulfill ; somewhat similar to that of a cadenza in a classical concerto, but they take their more immediate inspiration from avant-garde jazz in some of its many current forms. In all cases, th sections have limitations imposed on them and they should be informed by the rest of the fully notated material in the piece.

Some extended techniques are called for in the score, and are explained usually through a verbal note directly in the music, or a footnote marked with an asterisk (*). The symbol when attached to a stem, is used to indicate a fully chromatic cluster in the piano to be played with the whole hand or forearm, and the notation “pizz.” indicates that the string inside piano should be plucked.

The percussion part is usually divided onto three staves according to the following system:

Percussion Key

Cymbals / Metal

Temple Blocks / Woodblock

Skins / Toms

Also, Rims are indicated by the line above the space a drum normally appears in, i.e.:

Skins / Toms

AVOIDANCE TACTICS #1

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Piano
♩ = 96 with constricted abandon...
ff f ff f

Cymbals / Metal
(see guide)

Percussion
Temple Blocks / Woodblock
(see guide)

Skins / Toms
(see guide)
SNARE ON
mf f mf f mp mf

Pf.
ff mf ff f ff f mf

Met.

Skin
f mf f mf f mf

Pf.

9

ff *f* *ff* *mf* *ff* *mf*

Met.

9 with bow (Gong) (Finger Cymb.)

Skin

mf *p* *mf* *f* *mp* *f* *mf*

Pf.

16 *f* *ff* *mf* *p* *mf* *mp* *p* *pp*

Met.

16 Use the handle of the stick: (Mute)

Perc.

Wood

Skin

mp *p* *mf* *mf* *mp*

8^{va} ----- 3 -----

24

Pf. *p* *mf* *sfz* *mp* *pp*

Met. *mf* *p* *mf* (Mute) *p*

Perc. muffled

Wood

Skin

Scrape the cymbal:
(with the fingernails)

15^{ma} -----

30

Pf. *ppp* *pppp* *sfz* *ff* *pp* *pp* *mp* *p*

Met. *mp* *p* *mf* *p* *f* *mf* *p*

Perc. (Flick)

Wood

Skin Flick the drum:
(w/ the fingernail) (flick) (norm.) Tap:
(w/ finger) (Tap)

Sub -----

dry and straight

38

Pf. *mp* *mf* *f* *mp* *mf* *mp* *mp* pizz. *norm.* *p* pizz.

Met. 38 (norm.) *f* (mute) *mf* Tap gong w/ finger: *mf* mute quickly

Skin *mf*

8va -----

44

Pf. *norm.* *fff* *f* *ff* *ff* *p* *mp* *p* *pp* *p* *norm.* *ppp*

Met. 44 Drop a spinning penny on a (metal) music stand: *mp*

Perc. Wood

Skin Scratch maniacally on snare w/ fingernails.....decelerate..... (fade away) *f* *mf* *p* niente

Red. ----- *

51

Pf. *f* *ff* *f* *mp* *p* *mp* *ff* *p*

Met. (mute)

Perc. (with sticks again) *f*³ *mp* *mf* *mp* *p* *mf* *p* *pp*

Wood

Skin *f*

8^{va}

8^{vb}

Red. * *

59

Pf. *pp* *p* *p* *pp* *mf* *p* *pizz.* *pp*

Met. *ff* mute quickly

Perc. (stick clicks:) *f* *mf* *ff* *pp* *p*

Wood

Skin *pp* *p*

norm.

68

Pf.

mf ff mf mp f mp mp

Met.

Perc. (hard sticks)

Wood *mp*

Skin

72

Pf.

f mf mp f mp f f

8va

Sharp and precise

Met.

Perc. *p mp p*

Wood

Skin *mp f*

(mute)

76

Pf.

Met.

Perc.

Wood

Skin

(click sticks)

f *ff* *mf* *mp*

ff *sfz* *mp* *mf* *mp*

5 5 3 3 6 6 6

80

Pf.

Met.

Perc.

Wood

Skin

mf *mp* *f* *mf* *f*

mf *mp* *f*

6 6 6 6 6 6 3

8va

84

Pf.

Met.

Perc.

Wood

Skin

ff *f* *mf* *f* *mf*

(mute)

3 7 3 3 3 6 6 3 7

5 5 5 6 6

f *mf* *f* *mf*

87

Pf.

Met.

Perc.

Wood

Skin

ff *f* *mf* *ff* *f* *mf* *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf* *f* *mf*

3 7 3 3 3 6 6 3 7

6 6 6 5 5 5 6

90

Pf. *f* *mf* *f* *mf* *ff* *f* *f* *ff* *f* *ff*

Met. 90

Perc. Wood *f* *mf* *f* *f* *f* *f* *f* *f* *f* *f*

Skin *f* *mf* *f* *f* *f* *f* *f* *f* *f* *f*

94

Pf. *f* *ff* *ff* *mf* *f* *mf* *ff* *mf* *ff*

Met. 94

Perc. Wood

Skin *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Pf. 97 *ff* *f* *ff* *f* *ff*

Met. 97

Perc. Wood 97

Skin 97 *mf* *f* *f*

Pf. 101 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Met. 101

Perc. Wood 101

Skin 101 *mf* *f* *f*

104

Pf.

mf

mp

mp

ff

ff

mp

Met.

104

Scrape the cymbal:

mp

mp

p

Perc.

Wood

Skin

Rimshot:

ff

108

Pf.

f

mf

f

mf

ff

f

ff

f

ff

Met.

108

mf

Perc.

Wood

Skin

f

mf

f

mf

f

mf

111

Pf.

Met.

Perc.

Wood

Skin

fff *mp* *mf* *ff* *f* *ff*

f *p* *mp* *mf* *f* *mf* *f* *mf* *f*

115

Pf.

Met.

Perc.

Wood

Skin

mp *mf* *f* *ff* *fff*

mp *mf* *f* *ff*

118

Pf.

ff R.H. *fff* *mf* *ff*

L.H.

Met.

Perc.

Wood

Skin

Rim shot:

mf *f* *f* *mp*

121

Pf.

ff *fff* *ff* *fff* *ff* *ff*

Met.

Perc.

Wood

Skin

< mf *f* *mf*

* Both of the 10 note chords appearing on this page can be achieved or approximated by angling the right forearm over the keys, such that the upper arm makes contact mostly with white keys. and the hand hits black keys. Thus, they are not fully chromatic "clusters".

124

Pf. *fff* *ff* *fff* *ff* *f*

8^{va} 8^{va} 15^{ma} 8^{va}

Met. *mf*

erc. *f*

Wood

Skin *mp* *f* *mf*

5:4

127

Pf. *ff* *f* *ff* *mf* *mp* *f*

15^{ma} 8^{va} 15^{ma} 8^{va}

Met. *mf* *mf*

erc. *f*

Wood

Skin *f* *mf* *f* *mf* *ff*

Rim shot:

131

Pf. *mf* *mp* *ff* *fff* *ff*

8^{vb}-----

Met.

erc.

Wood

Skin *ff* *mf* *f* *mf* *f* *mf* *f* *mf*

135

Pf. *ff* *fff* Red.

(8^{va}) 3

(8^{vb})

Met.

erc.

Wood

Skin *mp* *f* *mf* *ff*

* Slam down the piano keyboard lid, as if interrupting the music, while holding the pedal down to sustain the noise.

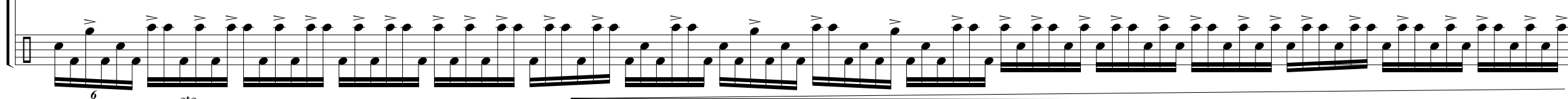
139

Pf. |-----Tacet-----|

Met. |-----|

Perc. |-----|

Wood |-----|

Skin 

6 etc.

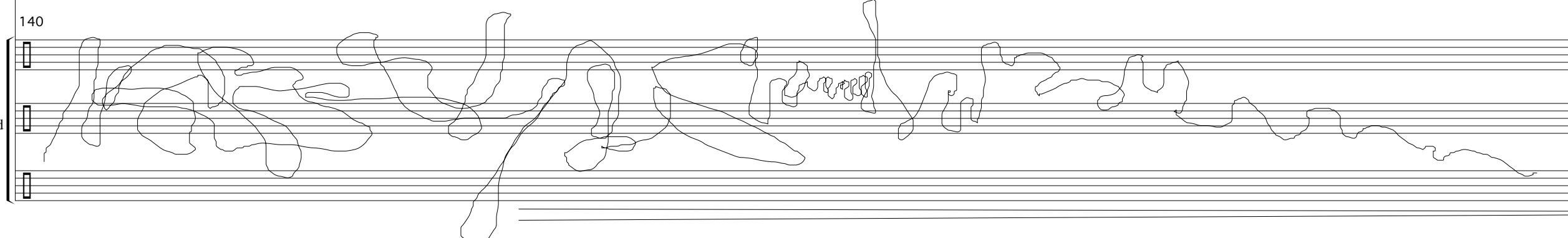
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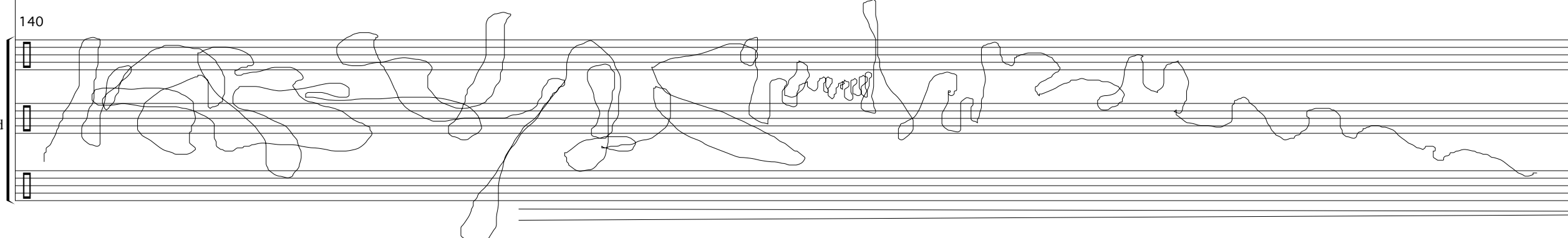
140

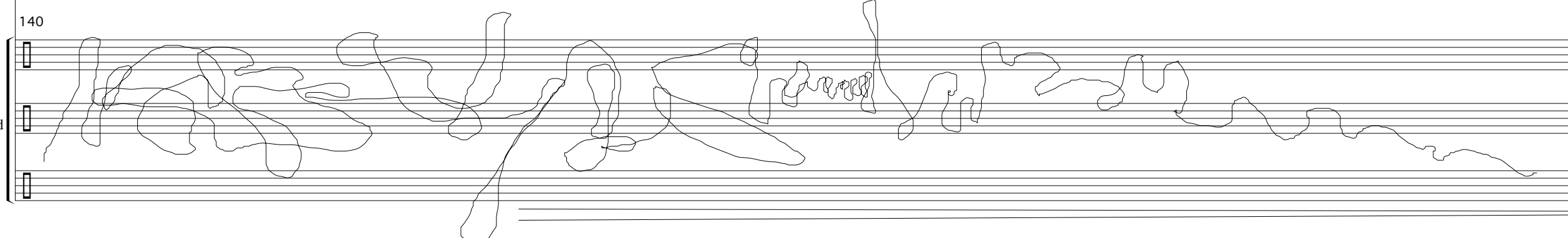
Pf. (Tacet)

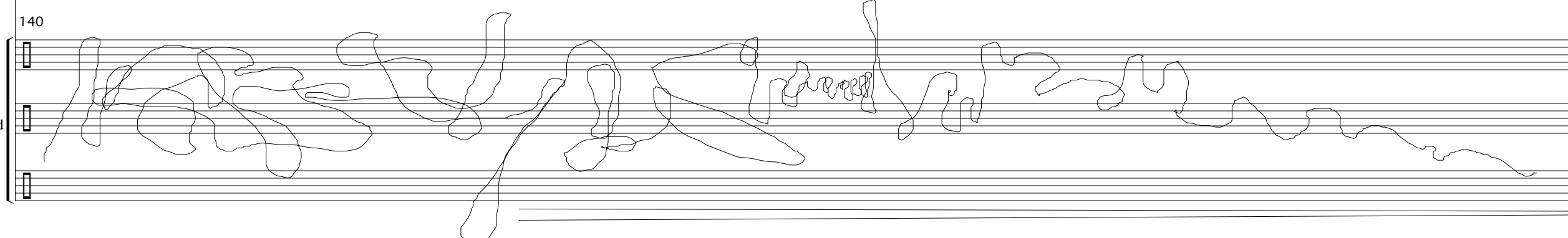
Improvise frantically, using material that seems appropriate to you in the musical context. Gradually wind down to a sparser level of activity...

140

Met. 

Perc. 

Wood 

Skin 

|-----Approx. 20-25 seconds-----|

141

Pf. (Tacet)

Met. *mp* *p*

143

Pf. *mp* *mf* *mp* *p* *mf* *mf* *p* *f* *mp*

slow, but as if spontaneous $\bullet = 60$

light and improvisatory $\bullet = 80$

heavier, darker...

Red. *

151

Pf. *mf* *p* *pp* *p* *etc.*

with surprise *pp*

$\bullet = 100$ light and precise (sempre legato)

etc.

Red. *

151

Met. *mp* *mp*

erc.

Wood

Skin

Soft mallets:

SNARE OFF

159

Pf.

Met.

pp *p* *etc.*

pp *p*

mp *p* *mp*

165

Pf.

Met.

pp *p* *etc.*

pp *p* *etc.*

p *mp* *p* *mp* *p*

171

Pf.

Met.

8va-----

pp *mp*

pp *mp*

mp *p* *mp* *p* *mp* *p* *pp*

(8va)-----

etc.

(Allow the hands to overlap)

8va-----

176

Pf.

p *pp* *mp* *p* *pp* *p* *mp* *mf*

p *pp* *mp* *p* *pp* *mp* *mf* *mp*

Met.

176

mp *pp* *mp* *pp* *mp* *pp* *mp*

8va-----

etc.

8va-----

182

Pf.

mp *p* *pp* *mp* *p* *pp* *p* *mp*

p *pp* *mp* *p* *pp* *mp* *mf*

Met.

182

mp *pp* *mp* *pp* *mp* *pp* *mp*

188

Pf.

8va

8vb

Met.

Skin.

mf *p* *mf* *mp* *p* *mf* *mp*

194

Pf.

8va

8vb

Met.

Skin.

mf *f* *p* *mf* *mp* *p*

mf *mp* *p* *mp* *p* *mp* *mf* *mp*

199

Pf.

(8va)

mf *mp* *mf* *f* *mf* *mp*

(8vb)

199

Met.

erc.

Wood

Skin

mp *mf* *mf* *mf*

206

Pf.

f *mf* *mp* *f*

206

Met.

erc.

Wood

Skin

mf *mf* *mf* *mf*

mf *f*

Pf. 212 *mf* *mp* *f* *mf*

Met. *mf* *mf* *mf*

erc. Wood Skin *mf* *f* *mf* *mf*

212 *mf* *f* *mf*

Met. *mf* *mf* *mf*

erc. Wood Skin *mf* *f* *mf*

(*Sva*) 218 *f* *f* *ff* *f* *mf* *mp* *mf* *mp*

Met. *mf* *mp* *mf*

erc. Wood Skin *ff* *mf* *f* *mf* *f*

218 *mf* *f* *mf*

Met. *mf* *mf*

erc. Wood Skin *ff* *mf* *f* *mf* *f*

224

Pf.

Met.

Perc.

Wood

Skin

ff mf ff mf f f

ff mf

mf

f ff mf f

(8va)

229

Pf.

Met.

Perc.

Wood

Skin

ff f mf mp mf mp ff

mf

mf

ff mf f

8va -----

235

Pf.

mf *ff* *f* *ff* *mf* *ff* *mf*

Met.

erc.

Wood

Skin

disconnected
Improvise forcefully in ~~discontinuous~~ phrases on the toms and snare, while keeping the gong and cymbal hits in time.....

241

Pf.

fff *f* *fff* *ff* *fff* *ff*

Met.

erc.

Wood

Skin

246

Pf.

ff *f* *mf* *f* *ff* *fff*

3

Improvise frantically in the left hand, avoiding a regular pulse, while continuing to play the right hand part in time.
Use clusters selectively and attempt to avoid thinking consciously about your pitch choices....

246

Met.

Perc.

Wood

Skin

ff

CADENZA:

Continue the improvisation in both hands, employing ideas suggested by the preceding music.
Start in the low register, and gradually work your way into the high register (as suggested by the clefs). Meanwhile, gradually build rhythmic intensity.

251

Pf.

3 seconds 8 seconds 8 seconds

251

Met.

Perc.

Wood

Skin

ff *ff*

255

Pf.

8va

$\bullet = 100$

fff

ff

f

5

3

5

3

8 seconds

Met.

ff

255

$\bullet = 100$

arc.

Wood

Skin

mf

3

3

258

Pf.

ff

mf

ff

mf

f

5

5

3

3

5

3

258

Met.

ff

ff

p

fff

(mute suddenly)

Wood

Skin

f

mp

f

6

5

3